

MODISH NOVELTIES OF THE MIDSUMMER SEASON



Be the bodice ever so quaint, no one would mistake a gown of this year for one of last century, for some detail such as the Georgette collar in this petrol blue taffeta proclaims its station.

The lines may be good, but the daring color of this hat is entrancing, for the lemon color of the straw is enhanced by the black velvet band, which in turn is offset by a wreath of dull pink roses and mulberries. Blue and white checked taffeta forms the cool crown of the white hat in the centre. The rose is of white worsted.

The full blown rose has a proper setting, for the straw is of green, the oatmeal straw over it is of green, and the streamers too are of green.

Doll-like daintiness has been achieved in this gown, from whose chalice bodice of Sevres blue taffeta spreads the full skirt of embroidered white tulle, edged with bullion of the taffeta.

With the Widening Flare of the Summer Skirt, Whether in Afternoon Frocks or Sport Suits, Has Come a Vogue for Wide Flat Hats in Dashing Color Combinations That Are Miracles of Accented Simplicity.



THE HATS of to-day are almost exaggeratedly simple in detail. It may well be that the milliners of Paris are aware that their clients do not find it convenient to spend large sums of money on dress this year and that it is for this reason the new millinery models are so free from complications that they can be copied at home by clever fingers.

This may account for the fact that many of the newest and best hats and toques are practically untrimmed. But I am rather of opinion that we have to thank the revival of picture fashions for the welcome relief to our pockets. Picturesque frocks call for picturesque hats decked out with flowers or ribbons and the latter can always be arranged at home at small expense.

Take, for example, a model which shows a clever combination of navy blue and putty color. Here, as in so many cases, the shape is everything. The trimming, which is exceedingly effective, consists merely of Louis XV bows of double-faced ribbon, navy blue and putty color. I have seen a similar model carried out in navy blue and cherry red, and still another in black and white; in the latter case a touch of vivid green was introduced in the ribbon which circled the crown.

Flat-brimmed sailor shapes are extremely popular this summer. They are covered with satin, faille or watered silk, and, of course, many of them are made of straw. The model I have just described was composed of chip in the two colors named.

Another Parisian novelty consists of a Scotch cap and a high collar made of plaid silk, navy blue, black and white. This quaint "set" is to be worn with a white linen suit, and on a pretty girl it will certainly score an immediate success.

The Scotch cap models are popular as ever. I have seen charming little caps covered entirely with dark violets and others covered with pansies in different colors. As a rule, these caps are finished off with a band of velvet round the border, and some models—the one indicated in my sketch, for example—have loose ribbons floating at the back.

A really lovely little hat, worn by Mlle. Robinne at a recent war fund concert, was made of oyster white suede and fine black silk beaver. The crown, which was rather high, was made of suede, and the narrow, flat brim was covered with beaver. The trimming consisted of a cluster of realistic, miniature lemons and waxen orange blossoms.

Black silk beaver—like that on a man's tall hat—is very much used by one or two leading milliners in Paris. It is successfully combined with white faille and also with Belgian blue satin straw. A novel and expensive toque which was designed in a Rue de la Paix atelier was made of fine satin straw in the Belgian blue shade and the top of the domed crown was covered with black silk beaver. There was a wide band of black watered ribbon round this crown and at the left side, rather low down, a cluster of mixed flowers, heliotrope, blue hyacinths, Branksia roses, and maiden hair fern. It was a lovely little affair, quite poetic in its soft, yet rich coloring.

LEMON YELLOW FOR D'ANNUNZIO.

Now that all the world is talking of Gabriele d'Annunzio it is interesting to realize that the poet has done much to make lemon yellow a popular color in Paris. D'Annunzio loves all the rich shades which speak of sun-kissed lands, and one of the loveliest rooms in his home outside Paris is "done" entirely in delicate shades of lemon-yellow, desert-dawn pink and ivory, with touches of black in the ebony furniture.

In the millinery world of Paris lemon yellow is "all the rage." It is expressed in soft silk, straw, velvet and glove kid, and a favorite mélange in Egyptian blue and pale yellow. I have often spoken of the Riviera bouquets which consist of miniature lemons on a stem and pure white orange blossoms; these little bouquets are to be seen on many of the new model hats, especially those made of dull black satin.

For quite young girls turban toques covered with

forget-me-nots and trimmed with a single rosebud at one side are very popular. Forget-me-not blue is one of the fashionable shades of the season and the combination of blue and pink is approved even by the most critical dress experts.

CHIFFON SLEEVES CONTRASTING.

Would you be accounted ultra-smart? Then be sure that the shade of your chiffon sleeves contrasts with that of your frock's tone. The difference need not be specially sharp, but it should be distinct, else the combination will not be convincing. Of course, you have a black taffeta, because whoever is anybody has one of them these days, and if some one whose criticism you

value has said—in your hearing—that in that frock you look old womanish, why not have its sleeves replaced with others in colored chiffon?

One of the prettiest frocks which a lately returned society war nurse brought from Paris has a black taffeta blouse elaborately embroidered with canary yellow, and bishop sleeves of the same cheery tone in chiffon. There is a braided girdle for this frock, but instead of primly encircling the waist, it slants from the front half down the hips and at back joins under a short, square tab. This canary embroidery is the sole color touch on a straight overskirt in taffeta dropping almost to the hem of a moderately narrow underdress.

Blue and white as a combination is not new and

nobody pretends to the contrary. But that it is a perennial favorite only goes to prove its charm. Certainly the blending is at its happiest in a frock of Delft blue pussy-willow silk and white chiffon. The greater portion of the chiffon goes into sleeves forming a long puff from the arm tops to the middle of the forearms, where they are gathered into closely fitted cuffs fastened along the outer side with a row of tiny round buttons in pearl. The rest of the allowance of chiffon is employed for one of those delectable collars which roll high above the neck's nape, taper to sharp points below the chin and close under a frill running the length of the fronts.

That is why the blouse of this blue and white model

does not require any trimming. Equally simple is its skirt. In fact, its only garnishing is the row of self-covered large buttons closing a girdle of the Bayadere type, starting a trifle above the waist line, but smoothly drawn far over the hips. Below that line the full-gathered skirt flares at its own graceful will.

CULLED FROM PETUNIAS.

Petunias have apparently been the color inspiration of many an attractive frock, but few of these are more appealing than a model whose reasonably narrow skirt gains a flaring outline by virtue of a full-length redingote whose slightly shorter fronts are joined an inch or so below the collar bones. It is over a vest in chiffon of shade considerably lighter than the skirt, but matching a flaring collar held high about the throat by the omnipresent narrow black velvet band. Drawn well above and far below the waist line is a wide, crushable girdle in taffeta, while chiffon sleeves in a shade slightly darker than that of the vest are of raglan shape at the top, but below the elbows widen into the bishop type, and at the wrist are held in by twin silk bands. Of course these bands are very narrow and equally, of course, they are joined with tiny bows. For just now the frivolous affair consisting of two small loops and a cross-over is much in evidence in the realm of wrist trimmings.

STRIPED AND CHECKED CHIFFON.

Do you remember the hair-lined silk gowns that your great-grandmother used to wear afternoons the year round when she was an old, old lady and you were almost an infant? They were prim-looking garments, relieved with a fichu in tulle or lace. Yet in general style they would not greatly differ from certain of the hair-lined silks designed for 1915's midsummer, were certain modern frivolities omitted. Great-grandmother did not wear beads because gentlewomen of her period wore strings of genuine gems or none whatever. Her ghost would be scandalized at sight of a strand of composition beads whose green shade exactly matches the pin-line stripe of a white chiffon taffeta skirt which would be a replica of the full affairs of other days did it cover the ankles and were it not tiered to the hips by three widely separated black taffeta bands. Within an inch of their upper edge the bands carry a narrow strip of striped silk, a thick frilling of which heads the uppermost of the tier. The upstanding frilling encircling the hips is one of the features of the smart chiffon taffeta frock for midsummer. But not with tiresome frequency is it encountered, because not every woman does it become. The green composition beads which your great-grandmother would not approve and which nevertheless are lovely are the connecting link—seemingly—for a tall white collar whose corners almost scrape the ears, and which starts from the low-rounded neck of a black taffeta basque, very short and very wrinkled under the arms and running into waistcoat points at front. Above the bust line the basque is rounded into deep décolletage—for a day-time frock—but the vacuum is modestly filled by a white fichu and its shape outlined by shining black rubber round buttons. Great-grandmother would not have cared for those buttons any more than for the green beads, but she would have approved the long, close sleeves set plainly into small arm-eyes, because they were fashionable when she was young.

Pairs of plain blue bows decorate the wrists of full sleeves in white chiffon belonging to the blouse of a dark blue and white checked model. There is no girdle because the skirt's top is eight times shirred to accurately fit an invisible belt from whence the silk falls as though closely gathered. At the hips' base is applied a cord-headed flounce whose exceptional flare is accentuated by a supplementary ruffle, white piped scalloped-edged. That wide flounce might well have been extended into an entire skirt, but it happens to fall over an under-dress in blue chiffon.



It is in details that the linen frock, on the left, achieves distinction. It is the buttoning of the blouse onto the skirt, the patent leather belt, and the organdie collar and cuffs which make this stone-gray linen what it is. This white linen suit, to the right, has all the charm of simplicity, and all the delights of frivolity in embroidered lawn collar and cuffs, and pearl buckled straps.